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Un análisis desde el punto de vista de la Linguística Cognitiva de la traducción de títulos en inglés de películas dramáticas a diferentes variedades de español.

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Trabajo de Fin de Máster

A cognitive-linguistic analysis of the translation of English drama film titles into different varieties of Spanish

**(Un análisis desde el punto de vista de la Lingüística Cognitiva de la
traducción de títulos en inglés de películas dramáticas a diferentes
variedades de español)**

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Abstract

The issue of film title translation is a very prolific area of study nowadays. This proposal seeks to motivate the translation of drama film titles from English into different Spanish varieties following previous work by Peña (2016). This analysis focuses not only on the Castilian Spanish version, but also on different South American Spanish varieties (among them, those spoken in Argentina, Chile, Mexico, Peru, Uruguay, Venezuela, Colombia, Panama and Cuba). More specifically, we draw on Ruiz de Mendoza and Galera's (2014) research on cognitive operations in order to investigate possible motivating factors for translations that make use of oblique procedures, i.e. for non-literal translation techniques. Our approach is very much in line with recent findings within Cognitive Linguistics (Samaniego 2007, Rojo and Ibarretxe-Antuñano 2013). Undeniably, Cognitive Linguistics can serve as a very effective tool in addressing Translation Studies. Among the set of cognitive operations that account for the translation of drama film titles, especial mention should be made of expansion and reduction operations, parameterization, generalization, echoing, strengthening, saturation, and contrasting. Our study is both qualitative – since we provide a fine-grained analysis of the different cognitive operations that are involved in each film title translation – and quantitative – as we have quantified the data under scrutiny to discover frequency patterns. Our corpus of examples, which consists of approximately 200 English titles of drama films and their Spanish counterparts, was retrieved from the *Internet Movie Database*. In sum, we provide further evidence that cognitive operations constitute a powerful tool that can be applied to Translation Studies in order to account for the seemingly unrelated relationship between original drama film titles in English and their different Spanish versions.

Key words: drama film title translation, oblique translation techniques, cognitive operations, Cognitive Linguistics, Translation Studies.

Resumen

El tema de la traducción de títulos de películas es un área de estudio muy prolífica hoy en día. Esta propuesta busca motivar la traducción de títulos de películas dramáticas de inglés a diferentes variedades del español siguiendo el trabajo previo de Peña (2016). Este análisis no solo se centra en la variedad del castellano de España, sino también en diferentes variedades de Sudamérica (entre ellas, las variedades de Argentina, Chile, México, Perú, Uruguay, Venezuela, Colombia, Panamá y Cuba). Más concretamente, nos basamos en la investigación de Ruiz de Mendoza y Galera (2014) sobre operaciones cognitivas con el fin de investigar posibles factores motivadores para las traducciones que hacen uso de procedimientos oblicuos, es decir, técnicas de traducción no literales. Nuestro enfoque está en consonancia con los hallazgos recientes dentro de la Lingüística Cognitiva (Samaniego 2007, Rojo e Ibarretxe-Antuñano 2013). Sin lugar a dudas, la Lingüística Cognitiva puede servir como una herramienta muy efectiva en los Estudios de Traducción. Entre las operaciones cognitivas que dan cuenta de la traducción de títulos de películas dramáticas, se debe hacer una mención especial a las operaciones de expansión y reducción, parametrización, generalización, eco, fortalecimiento, saturación y contraste. Nuestro estudio es cualitativo en el sentido de que ofrecemos un análisis detallado de las diferentes operaciones cognitivas que intervienen en cada traducción, pero también es cuantitativo, ya que hemos cuantificado los datos para descubrir patrones de frecuencia. Nuestro corpus de ejemplos fue tomado de *Internet Movie Database* y consta de alrededor de 200 títulos de películas dramáticas en inglés y sus equivalentes en diferentes variedades del español. En resumen, proporcionamos evidencia adicional de que las operaciones cognitivas nos brindan una poderosa herramienta que se puede aplicar a los Estudios de Traducción para explicar la relación entre los títulos originales de películas dramáticas en inglés y sus versiones en español en casos en los que estos títulos parecen no estar relacionados.

Palabras clave: traducción de títulos de películas dramáticas, técnicas de traducción oblicua, operaciones cognitivas, Lingüística Cognitiva, Estudios de Traducción.

1. INTRODUCTION

The issue of film title translation has flourished over the last twenty years (Díaz 1997, González 1997, Navarro 1997, Calvo 2000, Baicchi 2003, Mendiluce & Hernández 2005, Chang 2012, Limon 2012, Díaz-Pérez 2014, Santaemilia & Soler 2014, Jutronic & Karabatic 2015, Surdyk & Urban 2016, Gabrić et al. 2017). Most of the works share the language of the original title, English, and differ as regards the target language. These studies adopt different perspectives; however, they are all descriptive in the sense that they do not provide the reasons that underlie the strategies used. In contrast, Peña's approach (2016) is explanatory, and our analysis seeks to contribute further to Peña's (2016) work, since it explores the motivation that underlies drama film title translation.

The analytical tools used in this study are grounded in the theoretical premises laid out in Ruiz de Mendoza and Galera's (2014) work on cognitive operations. Our analysis pursues to motivate the relationship between some drama film titles and their translated versions into different Spanish varieties that are seemingly unrelated to their original titles in English.

Moreover, we are very much in line with Peña's approach to film title translation (2016). This author offers a pioneering analysis of film title translation in terms of cognitive operations. She proves that a linguistic account in terms of cognitive operations supplies powerful analytical tools for the understanding of the cognitive motivation for the transliteration of film titles. However, she does not limit her analysis to a specific genre in particular. Following Peña's (2016) rationale that different genres may make use of some cognitive operations to the detriment of others and that their qualitative and quantitative distribution might vary according to genre, our analysis takes some initial steps in this direction, as we concentrate on a particular film genre, drama. Moreover, we also provide a contrastive analysis since we address the translation of those English drama film titles into different Spanish varieties, more specifically those spoken in Spain, Argentina, Chile, Mexico, Peru, Uruguay, Venezuela, Colombia, Panama, and Cuba.

Our main objective is to account for the underlying reasons why a

representative sample of English film drama titles is transliterated into different varieties of Spanish in terms of cognitive operations. The specific objectives we pursue in our study are the following ones: (i) to construct a corpus of English drama film titles taken from the *Internet Movie Database*; (ii) to select the corresponding titles in the different Spanish varieties from the same webpage (Castilian, Argentinian, Chilean, Mexican, Peruvian, Venezuelan, Colombian, Panamanian and Cuban Spanish versions); (iii) to draw a twofold distinction between those Spanish versions whose titles are literal translations of the original ones or borrowings on the one hand and those Spanish counterparts that make use of oblique or non-literal techniques; (iv) to analyse the latter in terms of cognitive operations; (v) to offer a quantitative study of the data in order to know which cognitive operations are preferred when the English drama film titles are transliterated into Castilian, Argentinian, Chilean, Mexican, Peruvian, Venezuelan, Colombian, Panamanian or Cuban Spanish versions. The majority of the film titles included in our analysis cover the timespan between 1990 and 2018.

This dissertation is organized as follows: in section 2, we comment briefly on the methodology used as well as on the characteristics and nature of our corpus; section 3 offers a brief discussion of Idealized Cognitive Models (ICMs) and cognitive operations and of the way they interact; a brief overview of some relevant research on the translation of film titles is also included in section 3; section 4 is devoted to the analysis of the content cognitive operations that motivate the translation of English film titles into different Spanish varieties. Section 5 presents a quantitative analysis of the data; and finally, section 6 summarizes our main findings and sketches some lines for future research.

2. METHODOLOGY AND CORPUS SELECTION

The corpus used in the present essay consists of around 200 English drama film titles taken from the *Internet Movie Database* (IMDb, an online database which comprises information on films, TV programs, and video games) and their counterparts in Spanish. We have focused on the Castilian Spanish variety as well as on some South American varieties, the Spanish of Argentina, Chile, Mexico, Peru, Venezuela, Colombia, Panama and Cuba. Moreover, in contrast to Peña's (2016) study, our analysis limits its scope to a specific genre, drama films. Our study seeks to provide explanatory adequacy since it presents a principled basis for the linguistic data under analysis. In this sense, we endeavour to go further than previous studies on the translation of English film titles into Spanish which only achieved descriptive adequacy.

In application of Tognini-Bonelli's (2001) distinction between corpus-based and corpus-driven analysis, ours is corpus-based. Corpus-based studies use corpus data to validate, refute, or refine initial hypotheses. On the other hand, in corpus-driven studies the corpus itself leads to the formulation of hypotheses. As advanced, our study qualifies as corpus-based, since we use corpus data to confirm, further elaborate or contradict the usefulness of Ruiz de Mendoza and Galera's (2014) account of cognitive operations in the area of film title translation.

In order to explain the reasons why some drama film titles have been translated into different Spanish varieties, we follow Ruiz de Mendoza and Galera's work (2014) on cognitive operations. Additionally, we go beyond Peña's (2016) work on film title translation in two main ways: (i) by exploring a particular film genre, drama; and (ii) by comparing the Castilian Spanish and the South American Spanish counterparts (Argentinian, Chilean, Mexican, Peruvian, Venezuelan, Colombian, Panamanian and Cuban Spanish versions) in terms of the cognitive operations they make use of.

Our study is both qualitative and quantitative. First, it provides a detailed analysis of the data. Second, we have also carried out a quantitative analysis of the data in order to check (i) whether in the process of film title translation the Castilian and South American Spanish varieties which are the object of this

study make use of some translation strategies and cognitive operations to the detriment of others; and (ii) whether the frequency of use of such translation techniques and cognitive operations changes with each variety.

We have taken several methodological steps in our study. First, we have selected approximately 200 English drama film titles and their Spanish equivalents in the varieties spoken in Spain, Argentina, Chile, Mexico, Peru, Venezuela, Colombia, Panama and Cuba. Most of the film titles in our analysis cover the timespan from 1990 to 2018. Second, we have distinguished those cases of translations that abide by literal techniques (mainly literal translation and borrowing), and those cases that make use of oblique translation techniques (most of them being free translations). Third, we have disregarded those examples in which both Spanish versions (the Castilian and South American renderings) are literal translations or borrowings of the original, and we have focused on cases of oblique translations. Fourth, we have analysed the different content cognitive operations underlying the transliteration of the original titles into both Castilian and the different varieties of South American Spanish mentioned above. A quantitative analysis of the data has been carried out in terms of the frequency of cognitive operations underlying the translations of the English original drama film titles into Castilian Spanish and into the different South American Spanish varieties considered in this study.

3. THEORETICAL FRAMEWORK

Our proposal is embedded within the cognitive linguistic paradigm. More specifically, it draws on Ruiz de Mendoza's (2014) work on cognitive operations. As it will be briefly discussed in section 3.1, a distinction can be drawn between formal cognitive operations and content cognitive operations; the present essay mainly focuses on the latter, and how these are used for translation purposes (Peña 2016). Moreover, the possible combinations of cognitive operations are described in section 3.2. Finally, we discuss some important aspects of film title translation research in section 3.3.

3.1. Idealized Cognitive Models and cognitive operations

One of the main concerns within Cognitive Linguistics is the way in which we organize our knowledge. In this connection, Lakoff (1987:68) was the first that put forward the notion of Idealized Cognitive Model (ICM), an essential notion within Cognitive Linguistics. ICMs are cognitive structures that represent reality from a certain perspective (Lakoff 1987:68). Each ICM uses four kinds of structuring principles: propositional structure (an ICM that does not use imaginative devices; e.g. the notion of party), image-schemas (a recurrent pattern of experience which is abstract and topological in nature; e.g. the notion of container), metaphor (a mapping across two conceptual domains; e.g. PEOPLE ARE ANIMALS, as in *Jane was barking at his boyfriend*), and metonymy (a domain-internal mapping; e.g. WHOLE FOR PART, in *He broke the window*).

Cognitive models, as discussed in Ruiz de Mendoza and Galera (2014: 63-66), can be classified into high-level and low-level models. Low-level cognitive models are non-generic semantic configurations that emerge from the interconnection of items that take part in our encyclopaedic knowledge store, e.g. a scenario like going to a shop. High-level cognitive models are the result of abstracting away conceptual structure shared by low-level cognitive models; e.g. the notion of action arises from the perception we have of different situations in which there is an actor that controls a particular situation or state of affairs, such as eating, running, or singing.

Cognitive models are not only the result of structuring principles, but they also contribute for a number of cognitive operations to be realised. Cognitive operations are mental mechanisms used in order to build up semantic representation in order to adjust it to contextual requirements.

Cognitive operations can be divided into two main groups: *formal* and *content* operations. Usually, the former are necessary for the activity of the latter to take place. Ruiz de Mendoza and Galera (2014: 86-92) distinguish five formal cognitive operations, namely, cueing, selection, abstraction, integration and substitution. Thanks to these mental tools, speakers are able to access, select, abstract, integrate and substitute conceptual material (Peña 2016: 308). In the sentence *Peter ordered four beers*, ‘four beers’ is metonymic for ‘four glasses of beer’; in this example, substitution is needed before the metonymy takes place.

Content cognitive operations have been subdivided into two categories: “identity relations” or A IS B operations, and “stands-for relations” or A FOR B operations (Ruiz de Mendoza and Galera 2014: 92-96). Within “identity relations” we can distinguish correlation, comparison, strengthening, mitigation, and echoing.

Correlation is based on our association of experiences which co-occur in our daily lives. Quantity and height occur together in experience for example when we pile up objects or when we pour liquids into a container. The frequent co-occurrence of these two categories (quantity and height) leads the mind to treat them as if they were the same category. In *His popularity keeps going up*, the correlation metaphor MORE IS UP is at work as these two categories frequently occur together in experience.

Comparison is the process whereby we can identify similarities or differences across concepts. In turn, we can differentiate between *comparison by resemblance* and *comparison by contrast*. An example of the former is *Achilles is a lion* (which is based on the similarity between warriors and lions in terms of instinctual fierceness and aggressiveness), and an example of the latter could be *Ignorance is strength* (which picks out the clash between *ignorance* and *strength*).

Strengthening and mitigation are converse content cognitive operations. As pointed out by Ruiz de Mendoza and Galera (2014: 94), they make use of scalar concepts such as distance or height. These cognitive operations upscale or

downscale concepts, so that participants in conversation have to adjust the meaning of the resulting expressions to contextual requirements. By way of illustration, take the hyperbolic expression *I told you a million times not to do that*; the hearer should adjust the meaning of the sentence to the appropriate proportions in order to grasp the speaker's intended meaning that the speaker has told the hearer many times not to do something, but not literally a million times.

The notion of *echoing* was introduced by Sperber and Wilson (1995) in their account of irony in Relevance Theory. For them, irony was produced on the basis of an echo of a previous utterance or thought which clashes or contradicts observable reality. By way of illustration, take the utterance *Maria is the perfect daughter* in a context in which Maria is a restless girl and a bad student. However, an echo is not necessarily ironic; we can also find examples of non-ironic echoes, as in cases of reported speech such as *John told me that Peter is sick*.

As regards stands-for relations, expansion and reduction, parameterization and generalization, and saturation or completion are to be distinguished.

Expansion and *reduction* are converse content cognitive operations. As discussed by Peña (2016:311) *expansion* has to do with "affording access to a whole cognitive model by a salient part of it", while *reduction* involves "narrowing down the amount of conceptual material activated by a given concept". For instance, *John tied his shoes* is an example of reduction whereby a domain-subdomain relationship is established in which the whole domain of shoes is mentioned in order to highlight a prominent part of it: the shoelaces. As an example of expansion consider *The ham sandwich is waiting for his check*, uttered in the context of a restaurant. The ham sandwich, which constitutes a prominent subdomain of the customer in this context, grants access to a customer who has ordered this food.

Parameterization is a cognitive operation that consists in "fleshing out a general configuration with more specific conceptual material in order to adjust the meaning of the utterance to contextual requirements" (Peña 2016:311). The adjective *good*, for example, is parameterized differently depending on contextual factors. In *good weather* it means pleasant, while in *good decision* it means appropriate (Paradis 2000). The reverse cognitive operation of parameterization

is *generalization*, a process whereby a specific configuration gives access to a more general one. In *One ought to make the effort to vote* ‘one’ makes reference to any person.

Saturation or completion is a cognitive operation whereby incomplete statements are fully developed thanks to contextual information and linguistic clues. For example, *coffee*, uttered in the context in which a person is with some friends in a restaurant, is developed into *I’ll have a coffee* by the addressee.

Parameterization and *saturation* might seem to overlap but they constitute different cognitive operations. Whereas in *saturation*, grammatical material has to be recovered, that is, we need to add information that is missing, in *parameterization* we do not need to add anything, but simply adjust the meaning to the context. In *saturation*, we have to develop the meaning thanks to linguistic clues, while in *parameterization* we do not need any addition, but simply an adjustment.

3.2. Combining cognitive operations

So far, the combination of some cognitive models such as metaphor and metonymy, called *metaphonymy* by Goosens (2002) and further explored by Ruiz de Mendoza (2014, 2017), has been studied. However, the interaction of different cognitive operations has not been widely explored.

Expansion and reduction operations often combine in fruitful ways to produce what Ruiz de Mendoza (2007) and Ruiz de Mendoza and Galera (2014: 117-134) have called double metonymic shifts or metonymic complexes or Barcelona’s (2005) metonymic chains. Four different patterns result from the amalgamation of expansion and reduction operations (Ruiz de Mendoza 2007): double domain reduction, double domain expansion, domain reduction and domain expansion, and domain expansion and domain reduction.

Wall Street is in panic is the result of double domain reduction. The metonymy PLACE FOR INSTITUTION explains the reason why we understand “Wall Street” as a financial institution. However, “Wall Street” does not refer here to the institution, but to the people working in it. So, the double metonymy is that of PLACE FOR INSTITUTION FOR PEOPLE (INVOLVED IN THE INSTITUTION).

The main function of these two metonymies is to highlight a given subdomain (the institution and the people involved in that institution).

In the sentence, *He heads the committee* there is an interaction of two metonymic expansion operations. In a first metonymic expansion operation “head” stands for “leader”, however, this sentence does not simply make reference to the leader but to the act of leading; thus, by means of a second metonymic expansion operation, the “leader” grants access to the act of “leading”. So, the double metonymic expansion operation involved is that of HEAD FOR LEADER FOR THE ACT OF LEADING.

The third type of double metonymy involves domain reduction and domain expansion. In *You’ll find Shakespeare on the top shelf*, “Shakespeare” is used to refer to one of its subdomains, “his work”, through the conceptual metonymy AUTHOR FOR WORK. However, this metonymy is not enough to account for the expression *You’ll find Shakespeare on the top shelf*. We need a second metonymic mapping, in this case an expansion operation whereby Shakespeare’s work grants access to the format in which this work is presented; thus, the metonymic complex involved is AUTHOR FOR WORK FOR FORMAT.

The last kind of double metonymy distinguished by Ruiz de Mendoza involves domain expansion and domain reduction. The expression *He has too much lip* is an example of this kind of interaction. By means of a first metonymic expansion operation, “lip” (the instrument) grants access to the matrix domain of the “action of speaking”. However, this metonymy is not enough to explain the expression *He has too much lip*. The “action of speaking” is used to refer to one of its subdomains, “the ability to speak in a certain way”, by means of a metonymic reduction operation. Hence, the metonymic complex that explains this expression is INSTRUMENT FOR ACTION FOR ABILITY.

However, we argue that not only the cognitive operations of expansion and reduction combine to form conceptual complexes, but also other cognitive operations interact.

Besides the patterns of interaction of cognitive operations mentioned above, there are others patterns in which expansion and reduction interact with other cognitive operations, such as correlation, comparison by resemblance, strengthening or generalization, among others.

At one level of analysis, in the expression *To close one's eyes to the facts*, the cognitive operation of expansion plays a role since the “eyes” are used to refer to “sight”; thus, the metonymy EYES FOR SIGHT is involved. Moreover, the action of understanding is seen as the action of seeing, so there is a correlation operation taking part in the expression as well. At the situational level of analysis, the action of closing one's eyes maps, through domain expansion too, onto a situation in which people sometimes close their eyes –usually voluntarily– to avoid seeing and therefore understanding. Here, the role of the metonymy is to prepare the grounds for the metaphorical correlation to be possible.

The expression *He went from laughing to crying* is the result of a double correlation operation. The change from “laughing” to “crying” is seen as “motion”, as they usually correlate in experience. But this correlation operation alone is not enough to account for the expression. “States” (laughing and crying) are seen as “places or locations” where someone goes; again, it is a correlation operation that explains why we talk about “states” as if they were “locations”.

The cognitive operation of expansion also combines with comparison by resemblance in expressions such as *She has hawk's eyes*. The comparison operation is used when we see a person's eyes as if they were animal's eyes, through the metaphor PEOPLE ARE ANIMALS. Moreover, “eyes” stand for the “ability to see” through a metonymic expansion operation.

In *Coffees for all*, uttered in the context in which a group of people enters a bar, there is also an interaction of cognitive operations. “All” refers to “all the people who want coffee”; the speaker strengthens it using an extreme formulation that the addressee (in this case the waiter) will have to adjust to the appropriate proportion. Moreover, there is also a metonymic expansion operation at work since “coffee” stands for “cups of coffee”.

Another interesting pattern is that in which there is a combination of the cognitive operations of generalization and reduction. Take the expression *Tourists love Spain*. The use of the word “tourist” calls for a generalization operation, since not all tourists love Spain. Moreover, within the matrix domain of “Spain” we find different subdomains, such as the Spanish weather, the Spanish people, etc., which is what the word “Spain” refers to. Thus, besides the aforementioned operation of strengthening, reduction also plays a role in this

expression.

Reduction also combines with the cognitive operation of mitigation; in the expression, *He has a little brain*, “brain”, by means of a metonymic reduction operation, provides access to the ability to think. And the adjective “little” is used to downscale the magnitude of the brain, so, to metonymic reduction a mitigation operation is to be added.

The expression *He said he liked her* is the result of an echoing operation as the speaker is repeating another person’s words. Moreover, the generic meaning of the verb “like” needs to be parameterized taking into account surrounding linguistic material in order to obtain an accurate interpretation.

In expressions like *I’m always ready*, a saturation or completion operation is at work as it needs to be completed by the addressee (e.g. ‘are you ready to go’). Moreover, the adverb “always” strengthens the speaker’s utterance.

3.3. Film title translation

Film titles play a very important communicative role as they are what the potential audience first see. An attractive film title is likely to draw more attention from people and get a larger audience. So, we cannot ignore the relevance of titles as attention-grabbers.

In the present paper, we are very much in line with Samaniego and Campos’ (2003: 189) view according to which translation is the recodification from a source text to a target text. Moreover, Baicchi (2003:9), who holds a similar view, claims that “the translator shapes his own representation of the meaning of the text”. Besides, Vermeer and Reiss (1984), who work within skopos theory, give prominence to the purpose of translation. Many film titles are not literal translations, as they adapt to the new context in which the film is to be released. They claim that the main aim of the translator is to produce a target text that is acceptable in the target community. Moreover, achieving equivalence with the source text is not the main aim. What matters is the purpose of the text, rather than being faithful to the original. In this same line, any text will be considered a translation if it is accepted as such in the target culture at a certain point in time, without taking into account its fidelity to the original (Toury 1995).

Nord (1995) distinguishes six functions of titles that we should bear in mind in the process of translation. These six functions can be divided into two groups: essential and optional functions. Within the first group we find the following functions: distinctive (each title should be different from others belonging to the same culture), metatextual (each title should be adjusted to its genre conventions), and phatic (each title should engage the audience and, if required, it should be remembered for some time). Within the second group, optional functions, we can distinguish the following functions: referential (the information in the title has to be understood easily by the addressee), expressive (if there are any emotions or evaluations in the original, they should be maintained in the translated version), and appellative (any appellative intention has to take into account the audience's expectations).

Apart from taking into consideration Nord's functions of titles, we should also take into account the fact that titles are not usually translated by experts on translation, but rather by marketing departments, that is to say, people who are not trained in linguistic matters, which may affect the final product. In this connection, Jutrović and Karabatić (2015) claim that external factors such as the role of film distributors have to be taken into account when translating film titles, since a film title can be seen as part of the marketing process.

There are many influential accounts of translation techniques, among them, the accounts of Vinay and Darbelnet (1958), Vázquez Ayora (1977) or Newmark (1988). The translation techniques put forward by Vinay and Darbelnet (1958) influenced later writings on translation. According to the ground-breaking proposals made by these scholars, these translation strategies can be divided into two main groups: direct (or literal) and oblique (or non-literal) translation methods. Direct translation is used in cases of structural, lexical or morphological equivalence between the source and target texts, while oblique translation takes place when literal translation cannot be applied. Taking into consideration Vinay and Darbelnet's (1958) translation technical procedures, we can distinguish between transposition, modulation, explicitation, omission, equivalence or reformulation, adaptation, borrowing, calque, and literal translation. *Transposition* implies a change in the syntax of the sentence as well as a shift of word category, whereas *modulation* involves a change in perspective. *Explicitation* involves the

addition of extra lexical items to the original text in order to clarify the meaning. *Omission* (or *reduction*), consists in suppressing elements that are present in the source text. Moreover, *equivalence* or *reformulation* involves the replacement of a whole utterance in the source text with another utterance in the target text; this technique is usually applied to the translation of idioms and proverbs. Furthermore, *adaptation* is used when the idea or the content of the message in the source text does not exist in the target language and thus it should be adapted. *Borrowing* is used when the words in the source text are taken directly to the target text, without altering them. A *calque* is a special kind of borrowing where a foreign word or phrase is literally translated and incorporated into the target language. Finally, *literal translation* makes reference to word-for-word translation.

Our analysis follows Rojo and Ibarretxe-Antuñano's (2013: 10-11) claim that Cognitive Linguistics can favour the development of Translation Studies because meaning (rather than form) plays an outstanding role and language is naturally connected to cognitive processes. Thus, following Peña's (2016) lead, our study further contributes to the proposal made by Rojo and Ibarretxe-Antuñano (2013).

4. A QUALITATIVE ANALYSIS OF THE DATA

This section includes a fine-grained analysis of the cognitive operations that are involved in the transliteration of English drama film titles into the Spanish varieties listed before. For each drama film title, we first offer an analysis of the relationship held between the original English title and the Castilian Spanish version in terms of cognitive operations; and second, we explore the cognitive operations that are involved in the translation of the same English film title into some South American Spanish varieties. On some occasions, there are only two Spanish versions of the original film title, one for the Castilian audience and another one for the South American audience; however, we also find film titles for which different versions have been provided in different South American countries. We have subdivided this fourth section into two parts. In the first part, we have included all those transliterated titles that only make use of stand-for

relations (15 titles of the 20 titles included); and, in the second part, we have comprised those transliterated titles that make use of stand-for relation(s) and identity relation(s) (the 5 remaining titles).

4.1. Translation of titles that make use of stand-for relation(s)

The film *The Shawshank Redemption* was translated as *Cadena perpetua* ('Life sentence') in Castilian Spanish. The film tells the story of two men (Andrew and Red) who have been in prison for many years and who find solace and eventual redemption through acts of common decency. The connection between the source and target titles results from a metonymic expansion operation. The original title makes reference to the fact that Andrew and Red finally find redemption after spending many years in the Shawshank prison, while the Castilian Spanish title, *Cadena perpetua* ('Life sentence') is an example of metonymic expansion, PRISON REDEMPTION FOR LIFE SENTENCE. In the scenario of a life sentence, we have different subdomains such as living in the prison, the desire to escape, the redemption of the prison, the dream of freedom, etc. The Castilian Spanish title makes explicit mention of the general domain (life sentence) whereas the original title makes use of a subdomain (redemption). The metonymic expansion operation involved can be graphically represented as follows:

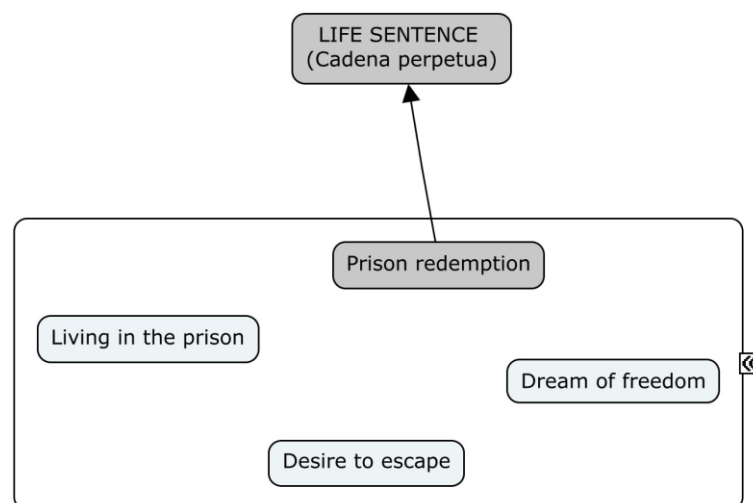


Figure 1. *Cadena perpetua*

This same film title was translated into *Sueños de libertad* ('Dreams of liberty') in Argentina, Chile and Uruguay; however, its Mexican and Peruvian version is *Sueños de fuga* ('Dreams of flight'). The connection between these two titles is the result of a double metonymic operation. The source title focuses on the fact that Andrew and Red eventually find redemption after spending many years in the prison known as Shawshank. In a first metonymic shift, prison redemption stands for life sentence. Then, a reduction operation is at work whereby the matrix domain of life sentence is mentioned to highlight one relevant subdomain within it, 'Dreams of liberty' in Argentina, Chile and Uruguay and 'Dreams of flight' in Mexico and Peru. This combination of an expansion and a reduction operation is represented in Figure 2.

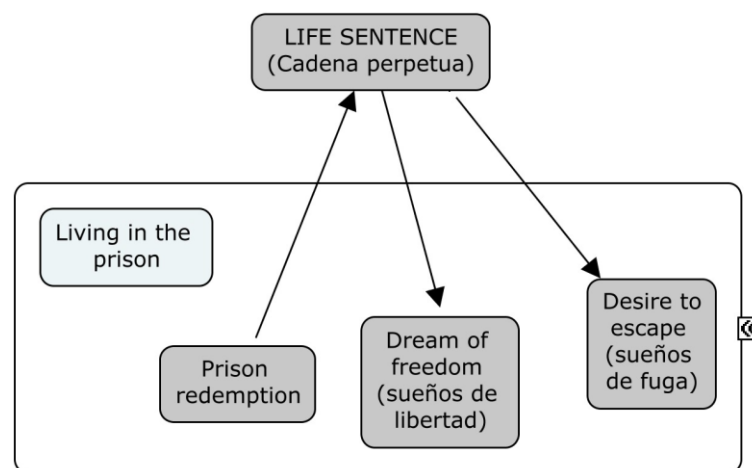


Figure 2. *Sueños de libertad* / *Sueños de fuga*

The Prestige is known in Spain as *El truco final* ('The final trick'). This translation, the same as the original title, makes reference to the third part of a magic trick, called "the prestige". In the context of the film, a magic trick consists of three acts or stages: the pledge, the turn, and the prestige. Moreover, the Castilian Spanish version adds 'final', which suggests that the magic trick is the last one, something which is absent in the original title.

However, *The Prestige* was translated into *El gran truco* ('The great trick') in Argentina, Mexico, Peru, Uruguay and Venezuela. These South American versions are linked to the source title via a metonymic expansion operation since

one of the subdomains, the last act of the magic trick, affords access to the whole magic trick. Figure 3 illustrates the metonymic expansion operation involved in the South American version.

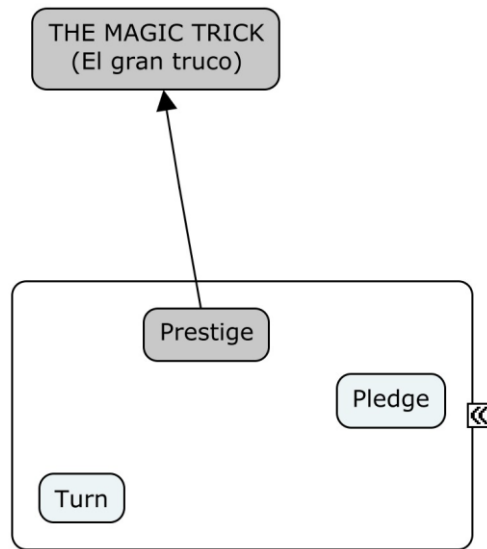


Figure 3. *El gran truco*

The film title ***Breakfast at Tiffany's*** was translated into Castilian Spanish as *Desayuno con diamantes* ('Breakfast with diamonds'). In the context of this film, Tiffany's is a place, more specifically, a shop; and the reference to that place, by means of a metonymic reduction operation, grants conceptual access to the objects that are sold at Tiffany's, diamonds, as it can be seen in Figure 4 below.

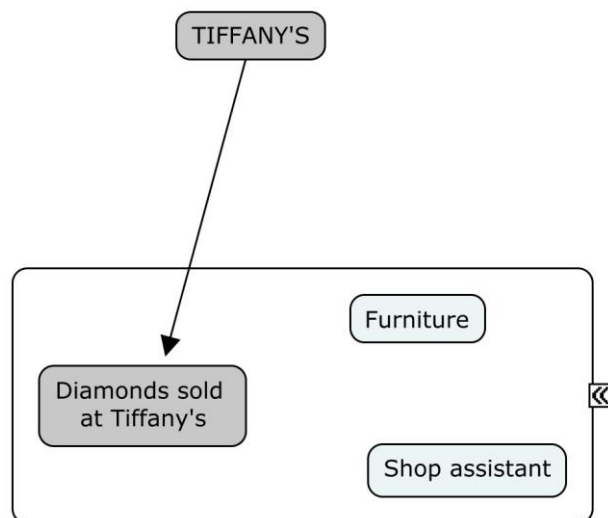


Figure 4. *Desayuno con diamantes*

In Argentina, this film title was translated as *Desayunando en Tiffany's* ('Having breakfast at Tiffany's'). The original title highlights the main object involved in the action of having breakfast. By means of a metonymic expansion operation, we have access to the action of having breakfast. In other words, the main object involved in the action stands for the action, as spelled out in the metonymy BREAKFAST FOR HAVING BREAKFAST (see Figure 5).

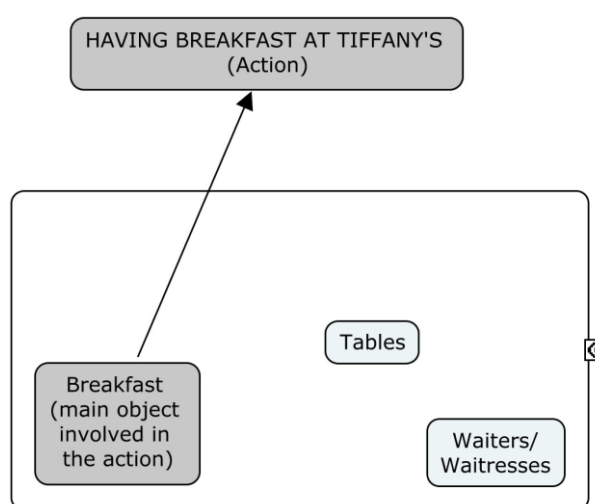


Figure 5. *Desayunando en Tiffany's*

Edward Scissorhands was literally translated into Castilian Spanish as *Eduardo Manostijeras* ('Edward Scissorhands').

The version of this title in Chile, Argentina, Mexico and Peru is *El joven manos de tijera* ('The young man scissors hands'). This South American title exemplifies a case of generalization; in the South American title, we do not have access to the name of the protagonist, we simply get to know that he is a young man ('joven'). Within the set of young men, which is what the target title mentions and which is quite general, the original title mentions a specific young man, Edward Scissorhands.

The film title **Goodfellas** was transliterated into Castilian Spanish as *Uno de los nuestros* ('One of our people – family, friends'). In the context of the film, the original title makes reference to a group of three gangster friends, while the

Castilian Spanish title points to one of those gangster friends. Thus, the relationship that holds between the original title and its Castilian Spanish version is that of a metonymic reduction operation, as observed in Figure 6 below.

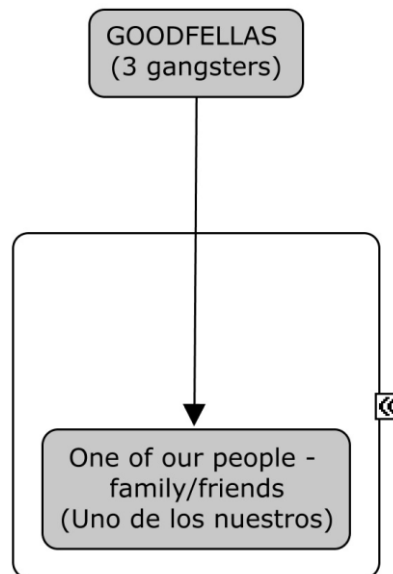


Figure 6. *Uno de los nuestros*

However, in Argentina, Mexico, Chile, Peru and Uruguay, this film title is known as *Buenos muchachos* ('Good young boys'), which is a literal translation of the source title. Even the informal connotations of the original title are kept in the South American translation by means of the term 'muchachos'.

The Castilian Spanish version of ***King Arthur: Legend of the Sword***, *Rey Arturo: La leyenda de Excalibur* ('King Arthur: Legend of Excalibur') is the result of parameterization. The original title makes reference to any sword, while the Castilian Spanish one picks out a particular sword, Excalibur, from the possible set of such weapons.

In Argentina, Peru and Mexico the original title was literally translated – *El Rey Arturo: La Leyenda de la Espada* ('King Arthur: legend of the sword').

The Castilian Spanish counterpart of the source title ***There Will Be Blood*** is *Pozos de ambición* ('Ambition wells'). In the film, Daniel Plainview, an oilman, does everything he has to do to achieve his goals, no matter what happens. The Castilian Spanish title suggests that the protagonist is involved in the oil wells

industry, while in the original this is not profiled. The EFFECT FOR CAUSE metonymy accounts for the relationship between the source and target titles; the effect derived from the great richness from oil wells is caused by the protagonist's excessive ambition. The effect is a subdomain of the cause, so this is an example of a metonymic expansion operation: "blood", which denotes the effect, stands for "ambition", the cause. Moreover, there is a second metonymic expansion operation as "ambition" (which is the contents) stands for "ambition wells" (the container); thus, the metonymy that underlies this second expansion operation is CONTENTS FOR CONTAINER (see Figure 7).

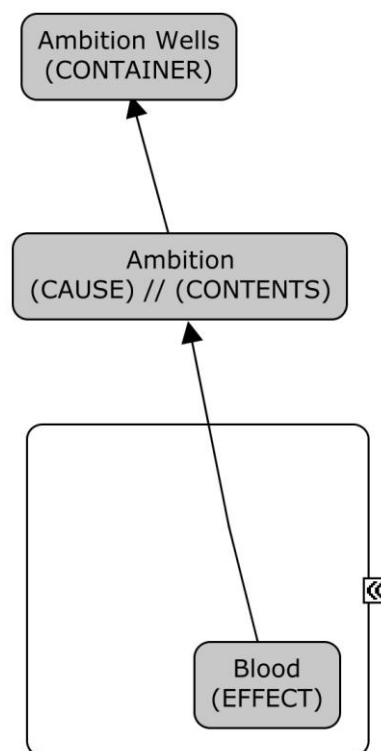


Figure 7. *Pozos de ambición*

The South American version is *Petróleo sangriento* ('Bloody oil'). As in the Castilian Spanish version, a metonymic expansion operation accounts for the connection between the original film title and the translated version. "Oil" is the cause of "blood" referring to bloodshed. This happens by virtue of the EFFECT FOR CAUSE metonymy. "Oil" is the cause of bloodshed due to ambition, but it appears as if it had mixed with the blood. Oil is not really bloody, but this property can be ascribed to oil via hypallage (see Figure 8).

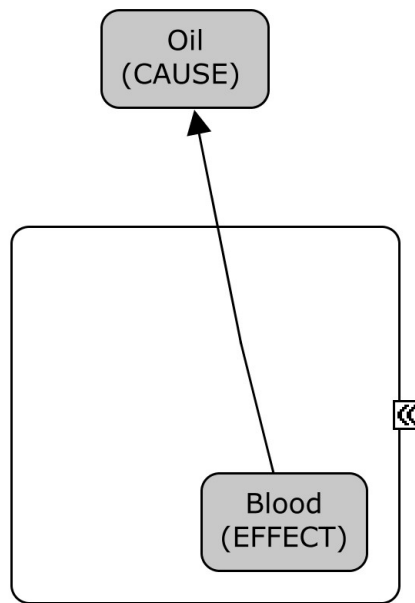


Figure 8. *Petróleo sangriento*

The Castilian Spanish title of ***Fury*** is *Corazones de acero* ('Steel hearts'). This transliteration is the result of a double metonymic reduction operation with respect to the original title *Fury*. In the context of the Second World War, "Fury" is a German tank. The tank metonymically stands for the soldiers inside it. In other words, there is a reduction operation in which the whole domain of the tank is used to highlight an outstanding subdomain, the soldiers. Additionally, the soldiers are described metonymically as "steel hearts" in order to emphasize their courage. This is also the result of a reduction operation whereby these soldiers are referred to by mentioning one of their body parts, their hearts. In turn, hearts, as the locus of our emotions, are profiled in order to refer to one conspicuous element, courage. This idea of courage and bravery is reinforced by the word "steel". Interestingly enough, this metal is also used for the construction of tanks. The heart stands for the person, but steel adds a metaphorical ingredient. A heart of steel is a hardened one, which suggests the absence of feelings like mercy, compassion, etc. At the same time, using steel as the metaphorical source domain for the lack of mercy creates a conceptual link with the notion of tank. As a result, the double metonymic reduction operation which connects the source and target titles is TANK FOR THE PEOPLE INSIDE THE TANK FOR THEIR HEARTS (see Figure 9).

The Argentinean, Chilean, Mexican and Peruvian counterparts hold the same metonymic relationship with the source title as the Castilian Spanish version. They only differ as regards the metal out of which the travelers' hearts are said to be made. Nonetheless, the implications remain the same. Figure 9 shows the metonymic connection between the source and target titles.

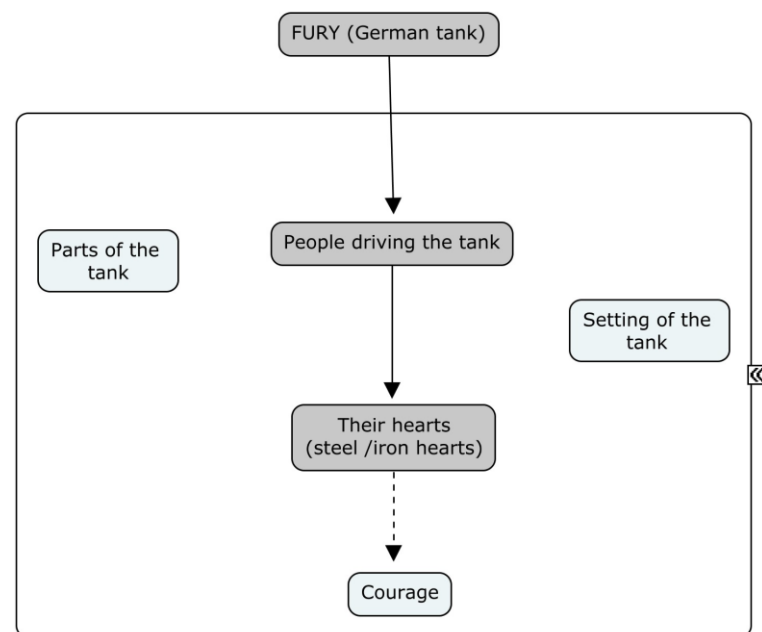


Figure 9. *Corazones de acero / Corazones de hierro*

The Castilian Spanish counterpart of *Into the Wild* is *Hacia rutas salvajes* ('Towards wild routes'). The film explores the story of Christopher McCandless, a magnificent student and athlete who has finished his studies, abandons all his possessions and decides to live in the desert. The matrix domain of "the wild" is made up of different subdomains such as wild routes, animals, trees, dangers, etc. The Castilian Spanish version highlights one of those subdomains by means of a metonymic reduction operation, as illustrated in Figure 10.

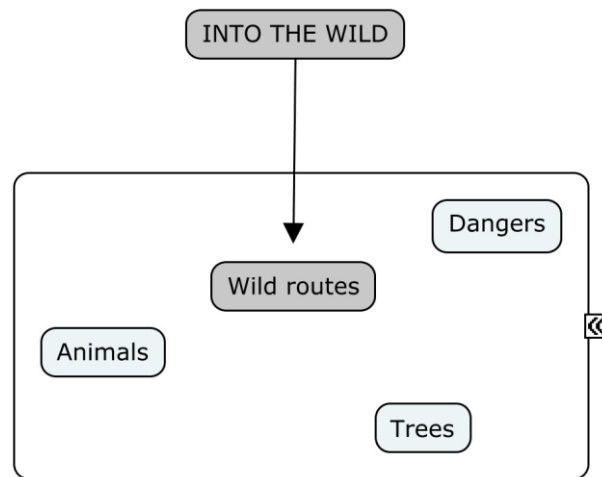


Figure 10. *Hacia rutas salvajes*

However, *Into the Wild* was transliterated as *Camino salvaje* ('Wild road') in Mexico. In this case, the South American Spanish version opens up a broader scenario, that of a road. Therefore, this version results from a metonymic expansion operation. The original title brings into focus the direction taken by the protagonist in order to reach his destination, the wild. In contrast, the Mexican version provides access to the broader domain of the road leading to the destination (see Figure 11).

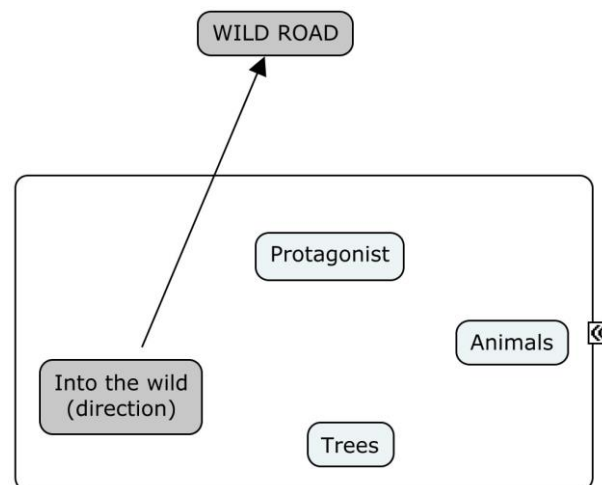


Figure 11. *Camino salvaje*

The film ***Prisoners*** deals with the life of Keller Dover, a father who loses his daughter and one of her friends. Since the police do not find them, he decides to take matters into his own hands. In the film, the prisoners are some suspects: Alex, a priest, Bob Taylor and Holly (Alex's aunt). In the end, we get to know that

Holly and her husband are found guilty of kidnapping children.

The film title *Prisoners* was literally translated in Castilian Spanish. However, it was translated into *La sospecha* ('The suspicion') in several South American countries such as Argentina, Chile, Peru and Uruguay. The matrix domain of kidnapping consists of such subdomains as the kidnapped, the prisoners, the intrigue, and the suspicion among others. The relationship between the original title and the South American version is motivated by a metonymic expansion operation whereby the subdomain of the prisoners is mentioned to make reference to the whole matrix domain. Then the conceptual material of the source domain of the kidnapping is narrowed down to pick out one relevant subdomain, the suspicion. This expansion and reduction operations are represented in Figure 12.

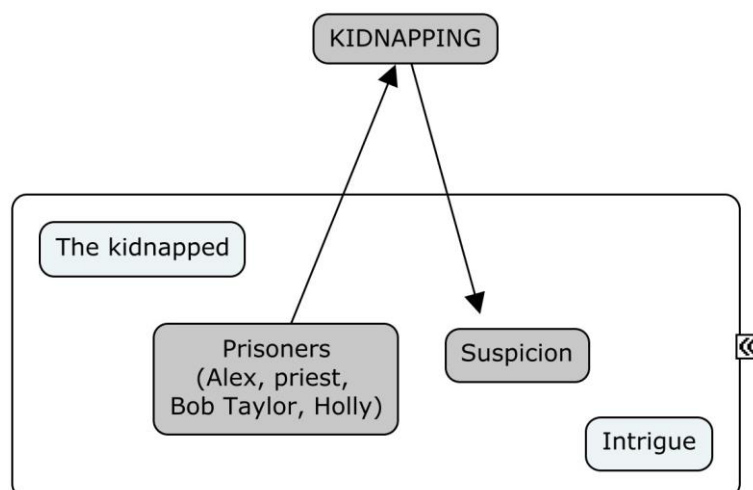


Figure 12. *La sospecha*

The Mexican and Venezuelan version of the film title, *Intriga* ('Intrigue'), is also accounted for by a metonymic expansion operation and a reduction operation. The only difference lies in the subdomain that is picked out by means of the latter, which in this case is the intrigue component rather than the suspicion (see Figure 13).

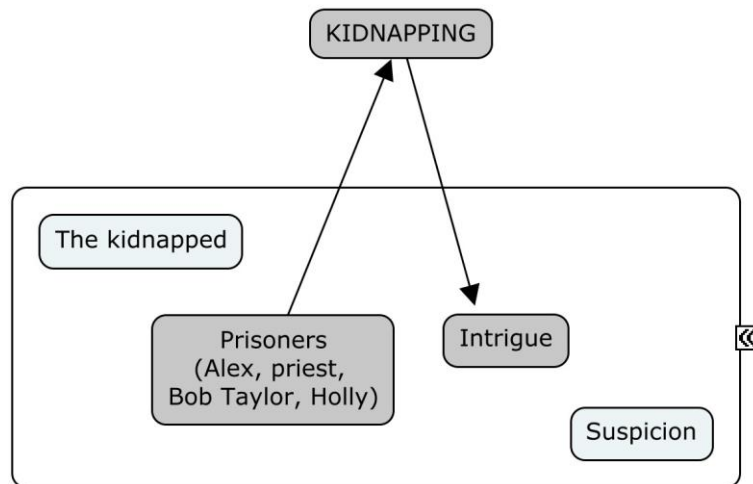


Figure 13. *Intriga*

The film ***Juno*** deals with the life of Juno, a sixteen-year-old girl who becomes pregnant by accident, and decides to have the baby and give it up for adoption.

The title *Juno* was maintained in its Castilian Spanish version with the same title, the name of the protagonist. However, in South America, there are different versions for this title. In Argentina, it is known as *La joven vida de Juno* ('The young life of Juno'), and in Mexico, as *Juno – Correr, crecer y tropezar* ('Juno – run, grow and stumble').

The Argentinian title, *La joven vida de Juno* ('The young life of Juno'), stems from a metonymic expansion operation. Juno, a subdomain within the matrix domain of 'The young life of Juno', supplies a point of access to this matrix domain (see Figure 14).

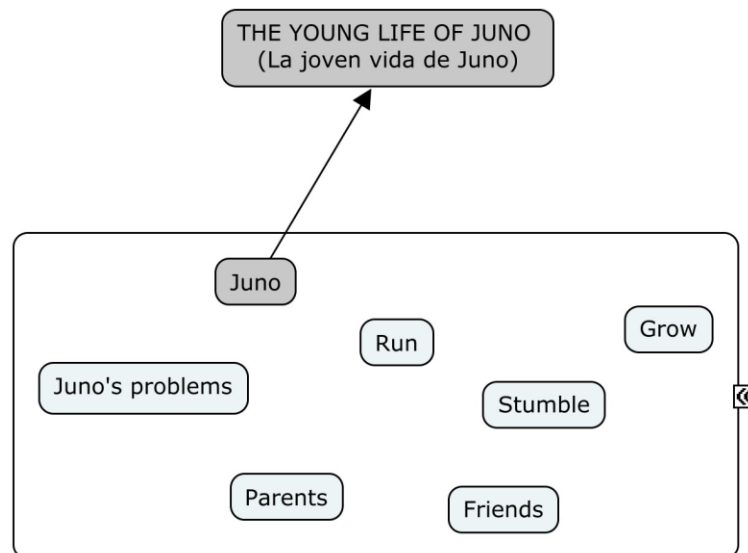


Figure 14. *La joven vida de Juno*

The Mexican version of the film title *Juno – Correr, crecer y tropezar* ('Juno – run, grow and stumble') is the result of a borrowing combined with a metonymic expansion operation. Juno, who is the agent of a series of relevant actions in her life (run, grow and stumble), grants access to the whole matrix domain of such actions; i.e. the metonymy involved is that of AGENT FOR ACTIONS (see Figure 15). The Mexican title adds more information in connection to the plot of the film, making it more explicit to the potential viewer.

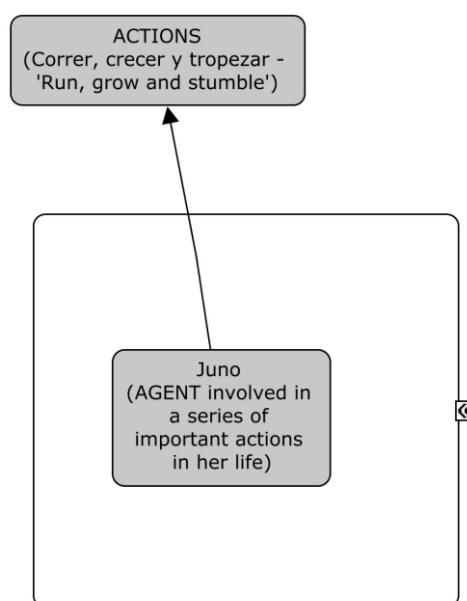


Figure 15. *Juno – Correr, crecer y tropezar*

The film **Crash** portrays the stories of several people during two days in Los Angeles. In it, the lives of the characters are interrelated by virtue of all of them dealing with racial issues; there are many episodes in which different characters meet, and one of them is a car crash in which some of them are involved.

The film title *Crash* was translated into Castilian Spanish as *Crash (colisión)* ('Crash (collision)'). This translation is the result of borrowing plus a literal translation. In the original title, as well as in its corresponding Castilian Spanish version, there is a metaphor involved in which the conflicts between the protagonists' lives is seen as a car crash. The image that is evoked is that of two cars travelling along a road and the destination of that trip is the crash, which is what the original title and the Castilian Spanish version make reference to.

However, in the Argentinian title, *Vidas cruzadas* ('Crossed lives'), the main characters' lives are conceptualised as a journey, as spelled out by the metaphor LIFE IS A JOURNEY, and such protagonists are mapped onto travellers. They will go in opposite directions until they collide as if they were two cars involved in an accident. The original title, *Crash* ('Colisión') grants access by means of a metonymic reduction operation to the people involved in that car crash, and then, by means of a second metonymic reduction operation we get access to the lives of these people involved in the crash. In sum, the Argentinian title accounts for a double metonymy, in a first metonymic leap we have a metonymic reduction operation (the notion of crash gives us access to the subdomain of the people involved in the accident), and then, in a second metonymic leap we have a metonymic reduction operation (the people involved in the crash stand for their lives). The two metonymic reduction operations involved in the Argentinian translation of the original title are graphically represented as follows in Figure 16.

'Crossed lives' makes reference not only to the fact that some of the protagonists are involved in a car crash, but also, because their stories are inter-related as all of them deal with racial issues, and all of them have to confront difficulties.

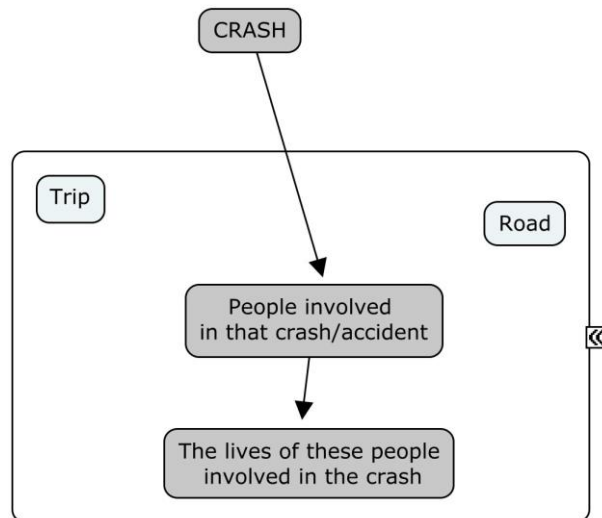


Figure 16. *Vidas cruzadas*

Wind River tells the story of a veteran hunter who helps an FBI agent to investigate the murder of a young woman, Nathalie, in the Native American reservation known as *Wind River*.

The Castilian Spanish film title *Wind River* is a borrowing of the original. Both the original title and the Castilian Spanish version make reference to the place in which the film is set, *Wind River*, an Indian reservation.

The Argentinean, Chilean and Uruguayan version of *Wind River* is *Viento salvaje* ('Wild wind'). *Wind River* is the place in which a series of murders take place, being the one of Nathalie central to the plot. Within the matrix domain of the murders, we find different subdomains such as the murdered people, the murderer, the place, or the weather conditions in which the murder occurred, among others. The place in which the murders take place is a subdomain that affords access by means of a metonymic expansion operation to the whole matrix domain of the murders. Then, through a metonymic reduction operation, those murders provide access to one of the subdomains, the weather conditions ('wild wind') in which Nathalie's murder occurred (see Figure 17).

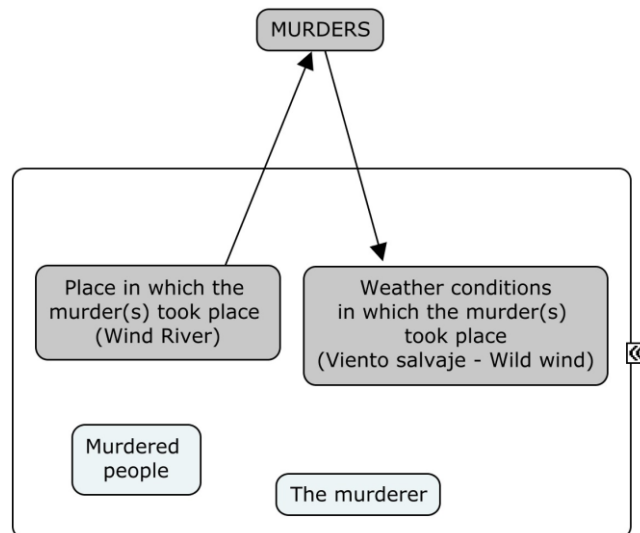


Figure 17. *Viento salvaje*

The protagonists of the film ***The Help*** are Skeeter, a Southern society girl who returns from college determined to become a writer, and Aibileen, Skeeter's best friend's housekeeper. Skeeter decides to write a book in which all the untold stories of black women can come to the fore.

The American drama film title *The Help* is known in Spain as *Criadas y señoras* ('Maids and ladies'). The Castilian Spanish version of the American title gives focal prominence to the characters that appear not only in the movie but also in the book that Skeeter is writing. *Criadas y Señoras* ('Maids and ladies') are relevant parts of the whole matrix domain of black women who are telling their stories to a young writer who will publish them. Moreover, the original title, *The Help*, is the title of the book written by Skeeter. Therefore, the metonymy WORK FOR AUTHOR spells out the connection between the original title and its Castilian Spanish counterpart. Skeeter writes the book with Aibileen's help, and so both of them take part in the creation of the book. Moreover, the Spanish title opens up a more complex scenario in which not only the author of the book is included, but also all the participants of the scenario, that is, the maids and the ladies. This involves a metonymic expansion operation since a maid (Aibileen) and a lady (Skeeter) stand for all maids and ladies. The metonymic expansion operation that underlies the connection between the source and target titles is graphically represented in Figure 18 below.

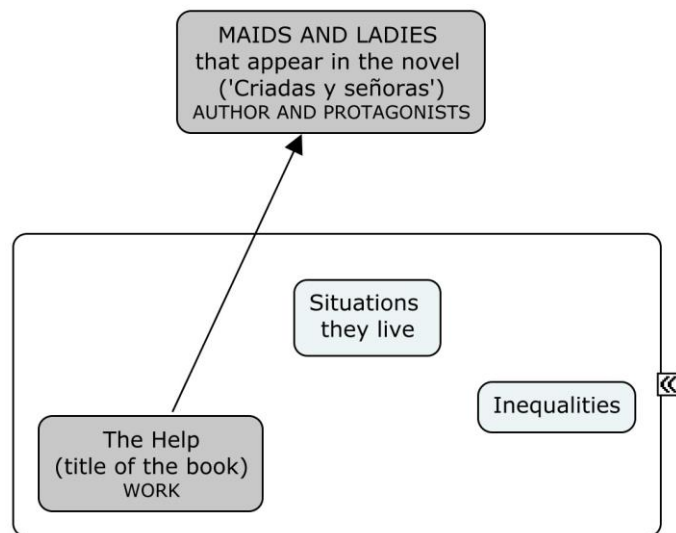


Figure 18. *Criadas y señoras*

In Argentina, Chile, Colombia, Mexico, Peru and Venezuela *The Help* is known as *Historias cruzadas* ('Interwoven stories'). In this case, the same metonymic expansion operation is used; the title of the book stands for the author and the protagonists. However, in this case there is a second metonymic expansion operation since the author and protagonists grant access, by means of a second metonymic expansion operation to the interwoven stories of the author and the protagonists (see Figure 19).

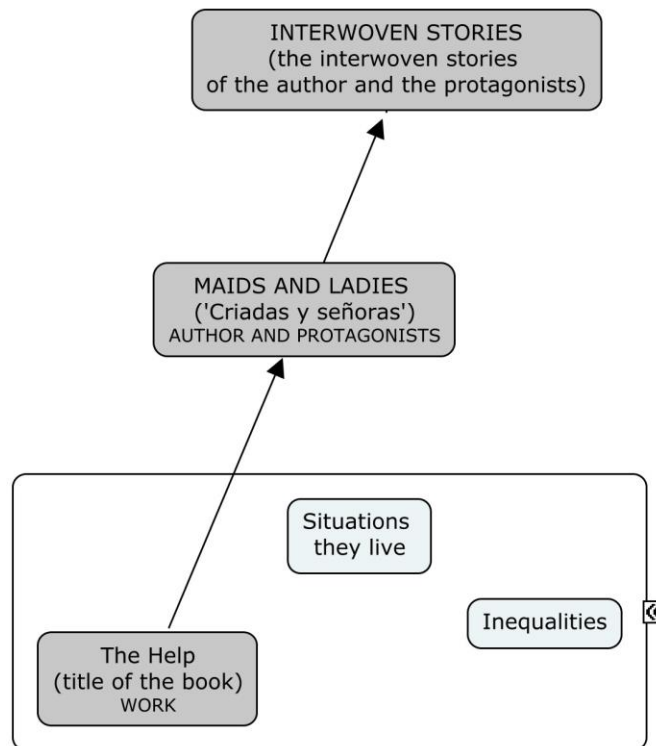


Figure 19. *Historias cruzadas*

The film ***Creed*** tells the story of the former World Heavyweight champion Rocky, who is the mentor and trainer of Adonis Johnson, the son of his late friend and rival Apollo Creed.

The film *Creed* was translated into *Creed: La leyenda de Rocky* ('Creed: The legend of Rocky') in Castilian Spanish. However, in Argentina, Chile, Colombia, Mexico, Peru and Uruguay it is known as *Creed: corazón de campeón* ('Creed: a champion heart'). The Castilian Spanish version of this title makes use of borrowing and also of a metonymic expansion operation. Within the whole matrix domain of Rocky's Legend, there are different subdomains, such as his failures, his success, his family or his rivals, among others. By means of a metonymic expansion operation, Creed, who is one of Rocky's rivals, is used to make reference to Rocky's legend (see Figure 20).

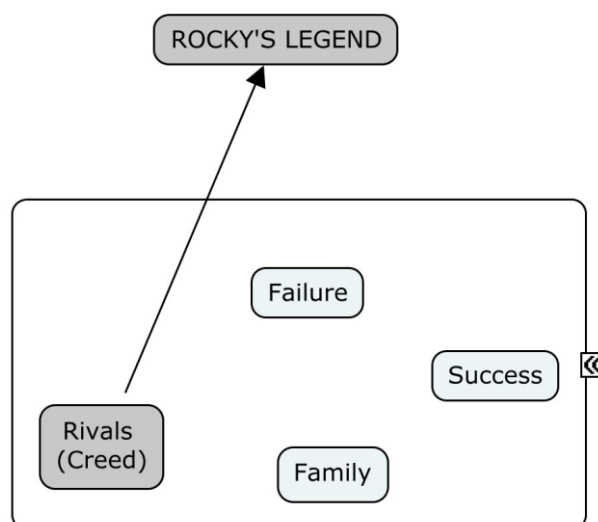


Figure 20. *Creed: La leyenda de Rocky*

In Argentina, Chile, Colombia, Mexico, Peru and Uruguay this same film title is known as *Creed: corazón de campeón* ('Creed: champion heart'). This version also borrows the original title. Additionally, by means of a metonymic reduction operation, the whole person (Creed) is identified by means of a salient part of him, his heart. In turn, Creed's heart, by means of a second metonymic reduction operation, makes reference to a prominent emotion within his heart, that is, his bravery. So, in the case of the South American Spanish translation, we have a case of borrowing plus a double metonymic reduction operation (see Figure 21).

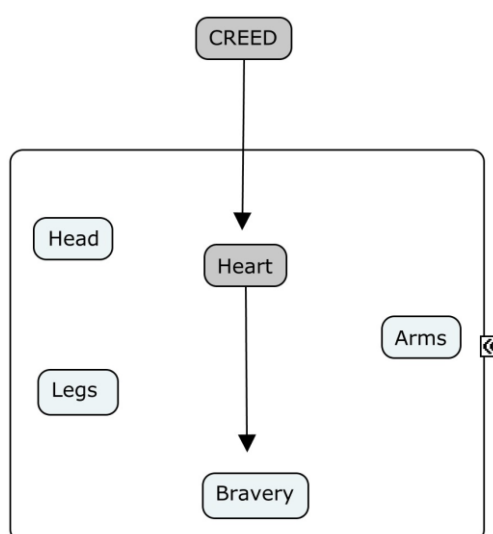


Figure 21. *Creed: corazón de campeón*

4.2. Translation of titles that make use of a combination of “stands-for” and identity relation(s)

The Castilian Spanish version of *Slumdog Millionaire* constitutes a case of borrowing from the original title. It is worth mentioning that a “slumdog” is a person who lives in an overpopulated and poor area of a city. Thus, both the original title and the Castilian Spanish version exploit a contrast operation grounded in the use of the words ‘slumdog’ and ‘millionaire’.

This film title was translated into *De pobre a millonario* (‘From poor to millionaire’) in Venezuela. In addition to the contrast operation already discussed as stemming from the lexical items ‘slumdog’ and ‘millionaire’, the Venezuelan version describes a process whereby someone (a slumdog in the film) who was poor becomes rich. Additionally, this film title is based on a correlation operation (STATES ARE LOCATIONS). The states of being poor and extremely rich are metaphorically conceptualized as the starting and end points of a process. The whole process can be thought of as a domain which comprises different subdomains (the beginning of the process, the person involved in the process, the end point of the process, the difficulties encountered, etc.). On the basis of this construal, the Venezuelan version results from a metonymic expansion operation whereby the person involved in the process (the slumdog millionaire made reference to in the source title) is mapped to the whole process of becoming rich. Figure 22 explores the metonymic expansion operation involved in the Venezuelan version.

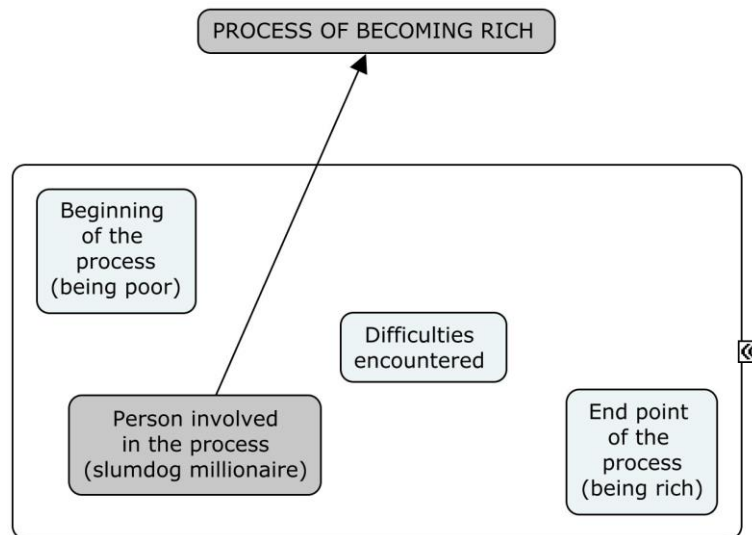


Figure 22. *De pobre a millonario*

Slumdog Millionaire is known as *Slumdog Millionaire – ¿Quién quiere ser millonario?* ('Slumdog millionaire – Who wants to be a millionaire?') in Argentina and as *Quisiera ser millonario* ('I would like to be a millionaire') in Mexico and Peru. In the context of the film, the protagonist goes to one of those contests called "Who wants to be a millionaire?" Both *¿Quién quiere ser millonario?* ('Who wants to be a millionaire?') and *Quisiera ser millonario* ('I would like to be a millionaire') reproduce what the protagonist might have said or thought in the context of the contest (see Figure 23).

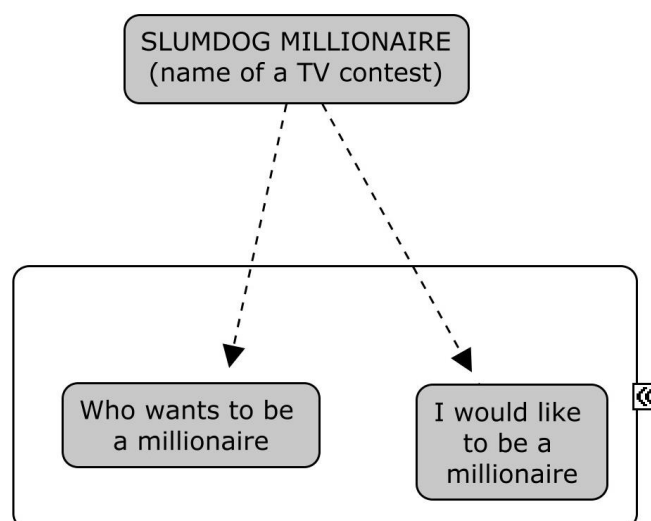


Figure 23. *Slumdog Millionaire – ¿Quién quiere ser millonario? / Quisiera ser millonario*

An interesting example in which contrast operates is the Castilian Spanish version of the film title ***Good Will Hunting***, *El indomable Will Hunting* ('The untameable Will Hunting'). There is a contrast operation between the adjectives 'good' used in the original title and 'indomable' ('untameable') of the Castilian Spanish counterpart. Additionally, the Castilian Spanish title includes a resemblance operation whereby a person is seen as a wild animal. Will Hunting is seen as a wild animal that needs to be tamed. Moreover, an additional play on words reinforces the animal metaphor, since the protagonist's surname (Hunting) also makes reference to wild animals. Thus, the Castilian Spanish translation is richer in implications than the original title, and more faithfully reflects the plot of the film, in which two characters, Lambau and Sean, try hard to "tame" Will Hunting.

Contrast and resemblance also play an important role in the Mexican version of this film title, *Mente indomable* ('Untameable mind'). Again, the contrast stems from the use of the adjectives 'good' in the source title and 'indomable' ('untameable') in the target title. In addition, the lexical item 'indomable' in the Mexican counterpart is also based on a resemblance operation in which a person's (Will Hunting's) mind is seen as difficult, if not impossible, to control. The relationship between the source and target (Mexican) titles is accounted for in terms of a reduction operation whereby Will Hunting stands for one of his constituent parts, his mind. Thus, the connection between the English and Mexican titles is accounted for by a contrast operation and a metonymic reduction operation. This metonymic reduction operation is graphically represented in Figure 24.

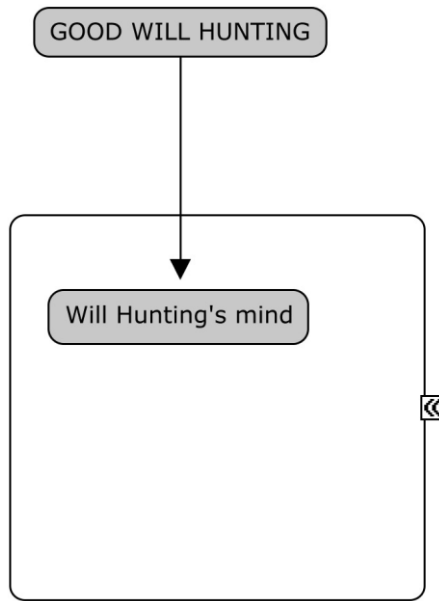


Figure 24. *Mente indomable*

The counterpart of Good Will Hunting in Argentina, Peru, and Uruguay is *En busca del destino* ('In search of a destiny'). In this case, there is a metonymic expansion operation whereby the actor (Will Hunting), which is a subdomain of the action of searching for a destination, maps to the action itself (see Figure 25). Moreover, in this case the metaphor LIFE IS A JOURNEY is involved. 'Destiny' is conceptualized as the end point of a journey, which is what the protagonist is looking for.

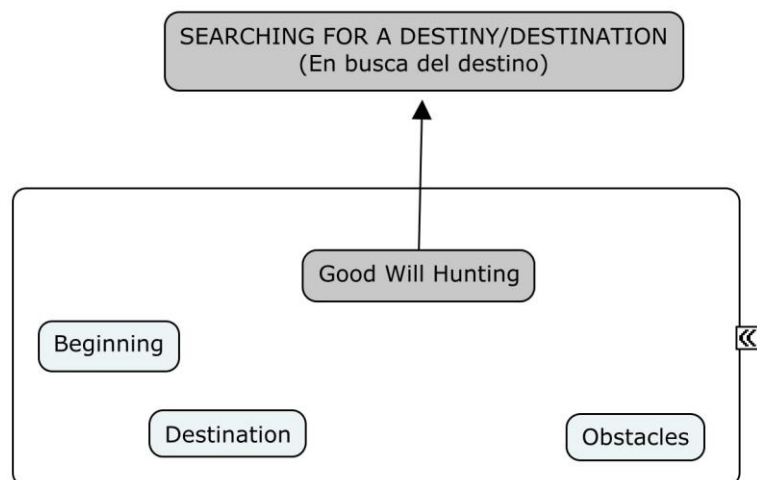


Figure 25. *En busca del destino*

The English drama film ***Submergence*** deals with the lives of two people, James and Danielle, who had an intense and enduring romance, but are suddenly separated. James is kidnapped by Jihadist terrorists in Somalia while Danielle is working on an immersion project in the deepest waters of the ocean to demonstrate her theory about the origin of life on the planet. The Castilian Spanish version constitutes a literal translation of the original one.

The Mexican counterpart of *Submergence*, *Siempre te esperaré* ('I will always wait for you') focuses on the love relationship held by the main characters. Danielle's job maps to the matrix domain of Danielle, the person involved in the submergence. Then, Danielle, in turn a subdomain within the broader domain of a love relationship, provides conceptual access to this matrix domain. These two metonymic expansion operations combine with two chained metonymic reduction operations. The amount of conceptual material of the love relationship is narrowed down to highlight one of its subdomains, the other lover, James. Again, a reduction operation picks out a subdomain of James, what he might have said or thought ('Siempre te esperaré') which is a non-ironic echo. This complex amalgam of cognitive operations is graphically represented as follows (Figure 26):

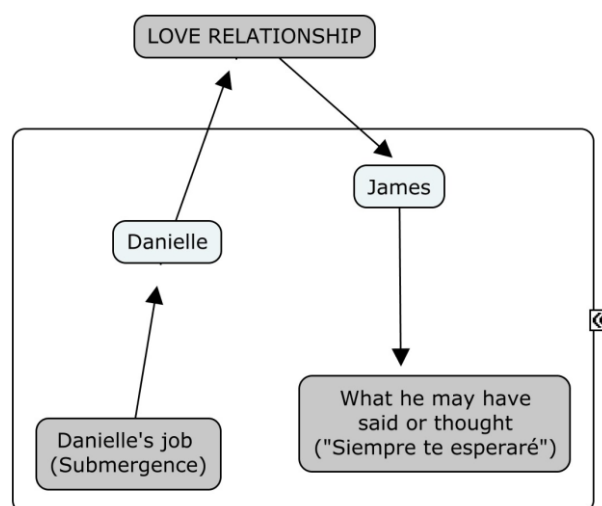


Figure 26. *Siempre te esperaré*

The Castilian Spanish version of ***The Disaster Artist*** is the same title; that is, in Spain, the audience know the film as the original audience do. They have opted

for borrowing the original title.

Nevertheless, in Argentina, Chile, Mexico, Peru, Uruguay and Venezuela *The Disaster Artist* is known as *The Disaster Artist: obra maestra* ('The Disaster Artist: masterpiece'). In the South American Spanish version, which borrows the original title, there is some additional metonymic activity. On the basis of metonymic reduction, *The Disaster Artist* grants access to the work of that artist, his masterpiece. Within that artistic scenario there are different subdomains, such as the artist, the artist's work, the audience, or the place in which his/her work is shown; so, by means of this metonymic reduction operation, one of the subdomains, in this case, the artist's work (a masterpiece) is given especial prominence (see Figure 27). The metonymy that underlies this translation is AUTHOR FOR WORK. Moreover, there is a contrast operation involved, as a masterpiece ('obra maestra') is not supposed to be done by a disaster artist. Interestingly, even though this artist is a chaotic one, he ends up creating a successful piece of art. In sum, the relationship held between the original title and the South American Spanish version is accounted for by a combination of cognitive operations, reduction and contrast.

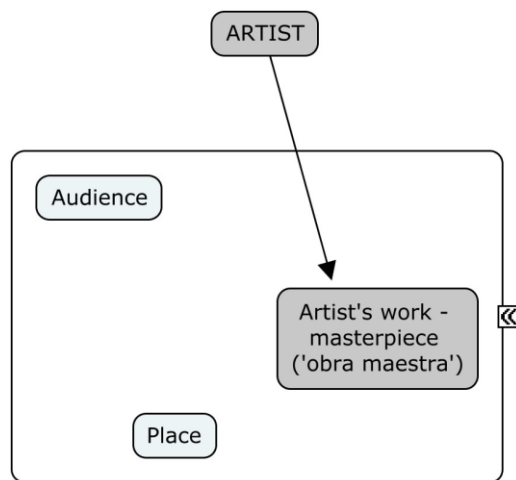


Figure 27. *The Disaster Artist: obra maestra*

In the film *Den of Thieves*, a group of thieves plan an apparently impossible robbery in the Federal Reserve Bank while an elite unit of the LA Country Sheriff's Department is following them.

The film title *Den of Thieves* was translated into Castilian Spanish as *Juego de ladrones* ('Game of thieves'). In this version, a subdomain (den), the place in which the robbers hide and plot their strategies, provides access to the matrix domain of the robbery itself – *Juego de ladrones* ('Game of thieves') (see Figure 28). Moreover, in the Castilian Spanish version a resemblance cognitive operation allows us to metaphorically understand a robbery as a game (both players and robbers need a strategy).

In Argentina, Chile, Mexico and Peru *Den of Thieves* is known as *El robo perfecto* ('The perfect robbery'). By means of a metonymic expansion operation, the place provides conceptual access to the robbery (see Figure 28). In the South American Spanish translation, there is an additional characterization of the robbery that is neither present in the Castilian Spanish version nor in the original, what characterises this robbery is the fact that it is a perfect one.

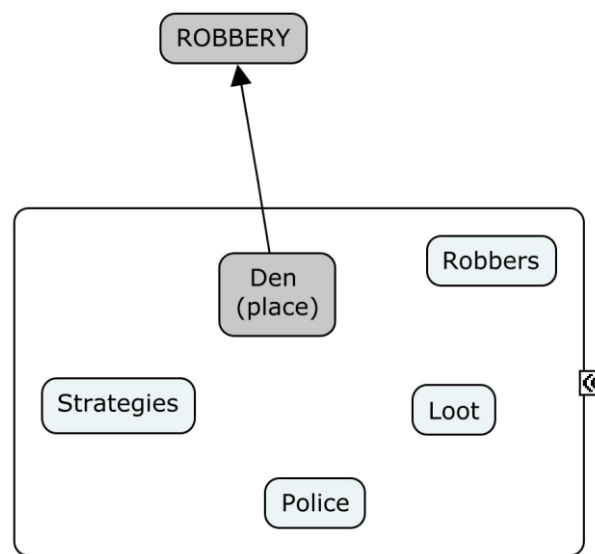


Figure 28. *Juego de ladrones* / *El robo perfecto*

5. A QUANTITATIVE ANALYSIS OF THE DATA

This section offers a quantitative analysis of the data under scrutiny in this dissertation. For ease of exposition, the data have been grouped into two broad sets: translations into Castilian Spanish and translations into all the South American Spanish varieties considered in this study.

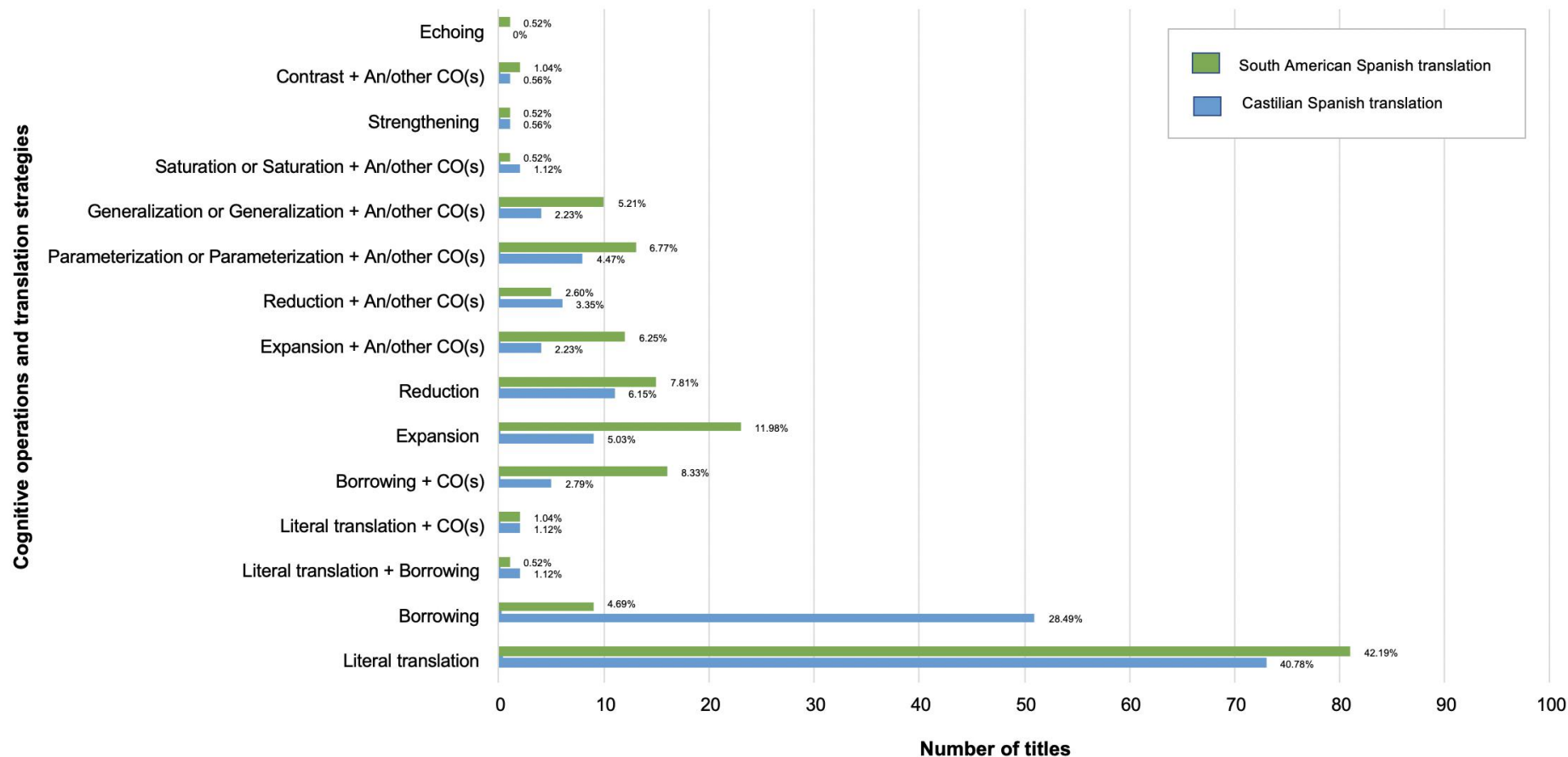
Table 1 and Graph 1 below summarize the number and percentage of translation strategies and cognitive operations underlying the translation of English drama film titles into these two broad varieties. Only two translation strategies have been explicitly included, literal translation and borrowing, mainly for the sake of comparison between versions based on direct techniques and those exploiting oblique strategies. The latter, as shown in the qualitative section, are accounted for in terms of the activity of cognitive operations either in isolation or, most especially, in combination.

Cognitive operations (COs) and translation strategies	Castilian Spanish version		South American Spanish version	
	Nº TITLES	PERCENTAGE	Nº TITLES	PERCENTAGE
Literal translation	73	40.78%	81	42.19%
Borrowing	51	28.49%	9	4.69%
Literal translation + Borrowing	2	1.12%	1	0.52%
Literal translation + CO(s)	2	1.12%	2	1.04%
Borrowing + CO(s)	5	2.79%	16	8.33%
Expansion	9	5.03%	23	11.98%
Reduction	11	6.15%	15	7.81%
Expansion + An/other CO(s)	4	2.23%	12	6.25%
Reduction + An/other CO(s)	6	3.35%	5	2.60%
Parameterization or Parameterization + An/other CO(s)	8	4.47%	13	6.77%

Generalization or Generalization + An/other CO(s)	4	2.23%	10	5.21%
Saturation or Saturation + An/other CO(s)	2	1.12%	1	0.52%
Strengthening	1	0.56%	1	0.52%
Contrast + An/other CO(s)	1	0.56%	2	1.04%
Echoing	0	0%	1	0.52%
	179	100%	192	100%

Table 1. Cognitive operations and translation strategies used in the translation of English drama film titles into Castilian Spanish and South American Spanish.

Cognitive operations and translation strategies - Castilian Spanish & South American Spanish



Graph 1. Cognitive operations and translation strategies used in the translation of English drama film titles into Castilian Spanish and South American Castilian Spanish

The data in the table and graph above bear out the following observations. Literal translation appears as the most productive translation strategy used both in the Castilian Spanish version (40.78%) and in the South American Spanish version (42.19%). However, borrowing is more frequent in the case of the Castilian Spanish version, since it is involved in 51 cases (28.49%), whereas in the South American Spanish version it only plays a role in 9 cases (4.69%). Sometimes literal translation combines with borrowing (1.12% in Castilian Spanish versions and 0.52% in South American Spanish counterparts). In sum, direct translation techniques (literal translations and borrowings) account for 70.39% of the Castilian Spanish renderings and for 47.40% of the South American Spanish versions. The remaining transliterations in both Castilian Spanish and South American Spanish are either the result of direct techniques plus one or more cognitive operations or, more frequently, of underlying cognitive operations.

Literal translation or borrowing plus other operation(s) is more common in the South American Spanish versions (18 instances – 9.37% of the data) than in Castilian Spanish (7 cases, which represent 3.81% of the data).

Regarding drama film titles exploiting oblique techniques (29.61 in Castilian Spanish and 52.06% in South American Spanish), as Graph 1 shows, expansion and reduction are more ubiquitous in the South American Spanish translations (11.98% and 7.81% respectively) than in Castilian Spanish translations, where expansion accounts for 5.03% of the cases and reduction for 6.15% of the data. In spite of that, in both varieties (Castilian and South American Spanish), expansion and reduction are by far the cognitive operations more widely used if compared with the rest of cognitive operations. However, expansion and reduction do not only occur in isolation, but also in combination with other cognitive operations. Interestingly enough, expansion in combination with other operation(s) appears to be more frequent in South American Spanish translations, as it occurs in 12 cases (6.25%), whereas in the Castilian Spanish versions it only plays a role in 4 titles (2.23%). Yet, reduction in conjunction with other cognitive operation(s) occurs in the translation of 5 titles in South American Spanish and in 6 cases in Castilian Spanish. In Castilian Spanish, expansion and reduction, either in isolation or merged with other cognitive operations, play a key

role in the transliteration of 30 drama film titles, and in the case of South American Spanish, they are used in the translation of 55 film titles. Therefore, it can be claimed that the South American Spanish translations make use of expansion and reduction more frequently than the Castilian Spanish ones.

Parameterization and its reverse cognitive operation, generalization, either in isolation or in combination with other cognitive operations, are also more frequently attested in the South American Spanish versions of the original titles. Parameterization appears 8 times in the case of the Castilian Spanish translations (4.47%), and 13 times in the case of the South American Spanish translations (6.77%). Generalization occurs on 10 occasions in South American Spanish titles (5.21%), whereas in Castilian Spanish titles it only appears on 4 occasions (2.23% of the cases).

The cognitive operations of saturation, strengthening, contrast and echoing are not that pervasive in our corpus, and, as shown in the graph, saturation or saturation in combination with an/other operation(s) represents 1.12% of the data in the case of Castilian translations and 0.52% in South American Spanish versions. The distribution of strengthening is similar, since it accounts for 0.56% of the data in the Castilian Spanish versions and only for 0.52% in South American Spanish translations. Contrast in combination with other operation(s) only occurs once in each of the varieties. And echoing only appears to play a role in South American Spanish translations. In sum, the cognitive operations of saturation, strengthening, contrast and echoing do not appear very frequently in our corpus of drama film titles.

Content cognitive operations are grouped, as it has already been noted in section 3.1., into stand-for and identity relations. Table 2 summarizes the distribution of such cognitive operation categories across Castilian and South American Spanish counterparts of the original drama film titles.

Combination of operations – [“Stand-for” relations (SFRs) and “Identity” relations (IRs)]	Type of combination	Castilian Spanish version (CS)		South American Spanish version (SAS)	
		Nº TITLES	PERCENTAGE	Nº TITLES	PERCENTAGE
SFRs + SFRs	Expansion + Expansion	0	0%	2	8%
	Expansion + Reduction	1	7%	6	25%
	Expansion + Parametrization	0	0%	1	4%
	Expansion + Generalization	0	0%	1	4%
	Reduction + Reduction	3	21%	5	21%
	Reduction + Generalization	1	7%	0	0%
	Reduction + Saturation	2	14%	2	8%
		7	50%	17	71%
SFRs + IRs	Expansion + Strengthening	1	7%	1	4%
	Expansion + Contrast	0	0%	1	4%
	Reduction + Echoing	1	7%	0	0%
	Reduction + Contrast	1	7%	0	0%
	Parameterization + Contrast	2	14%	0	0%
		5	36%	2	8%
SFRs + SFRs + IRs	Expansion + Reduction + Contrast	0	0%	1	4%
	Reduction + Reduction + Echoing	0	0%	1	4%
		0	0%	2	8%
SFRs + SFRs + SFRs + IRs	Expansion + Reduction + Reduction + Echoing	2	14%	2	8%
		2	14%	2	8%
SFRs + SFRs + SFRs + SFRs + IRs	Expansion + Expansion + Reduction + Reduction + Echoing	0	0%	1	4%

		0	0%	1	4%
	TOTAL:	14	100%	24	100%

Table 2. Distribution of stand-for and identity content cognitive operations across Spanish varieties

There are three main patterns of combinations of cognitive operations: (1) stand-for-relation(s) plus stand-for-relation(s); (2) stand-for-relation(s) plus identity relation(s); and (3) identity relation(s) plus identity relation(s).

As shows in Table 2, the interactional pattern stand-for-relation(s) plus stand-for-relation(s) is used in the transliteration of 7 cases (50%) in Castilian Spanish and 17 instances (71%) in South American Spanish. This pattern of combination is the most widely used in the varieties of South America. The most frequent combination in the case of Castilian Spanish is double reduction (21%) whereas in South America a combination of expansion plus reduction is preferred (25%).

The second pattern of combination of cognitive operations that we have distinguished is that of stand-for-relation(s) plus identity relation(s). This interactional pattern account for 50% in the case of the Castilian Spanish varieties, whereas in the different South American Spanish varieties it only represents the 29%. Parameterization plus contrast is the interactional pattern preferred in Castilian Spanish (14%), whereas in South America a combination of expansion plus double reduction plus echoing (8%) is the pattern most frequently used.

Curiously, the third interactional pattern identified – identity relation(s) plus identity relation(s) does not play a role in our corpus in none of the varieties that we have analysed.

6. CONCLUSION

This study has examined the usefulness of Cognitive Linguistics, more specifically of Ruiz de Mendoza and Galera's (2014) account of cognitive operations, in addressing Translation Studies. In this case, we have focused on a particular film genre, drama films. After having examined previous works on the translation of English film titles into Spanish, we have offered a refined analysis of what motivates those translations in order to complement previous descriptive works. Our study is a qualitative corpus-based one since we offer an analysis of each translation from the point of view of the cognitive operations involved in it. But it is complemented with some quantitative insights, which are suggestive of the possible distribution of translation strategies across language variants.

We have first offered an overview of the issue of film title translation, reviewing the existing literature on the topic. In section 2 we have discussed the methodology we have used as well as the characteristics and nature of our corpus of examples that consists of approximately 200 English drama film titles and their corresponding Castilian Spanish version as well as their South American Spanish version(s). All the titles as well as their corresponding counterparts in the different Spanish varieties were taken from the *Internet Movie Database*. In this section, we have also offered the steps that we have taken in our analysis. Section 3 offered a brief examination on Idealized Cognitive Models (ICMs) and cognitive operations as well as some observations into the research of film title translation. Section 4 has been devoted to the analysis of the relationship between English drama film titles and their corresponding versions in the different Spanish varieties in terms of cognitive operations. Finally, section 5 has offered a quantitative analysis of our corpus, comparing how the different cognitive operations and translation strategies were used in the different Spanish varieties.

Our study has produced further evidence that an analysis in terms of cognitive operations can account for the reasons behind translation options in the case of Castilian and South American Spanish titles of English drama films. The analysis clearly reveals the existence of translation strategies that relate the translations to the original in systematic ways. This means that, while marketing strategies

undoubtedly play a role in translation decisions, the final product is also a consequence of cultural and linguistic issues, whose nature can be partly determined through the study of the patterns of activation of cognitive operations.

In our analysis, we have mainly focused on those transliterated titles based on oblique techniques. As seen in section 5, metonymic expansion and metonymic reduction, either in isolation or in combination with other cognitive operations, are the two cognitive operations most frequently used in our corpus, both in the case of the Castilian Spanish version and in the case of the South American Spanish version(s). Parameterization and its reverse cognitive operation, generalization, either in isolation or in combination with other cognitive operations, occurred most frequently in our corpus in the South American Spanish versions of the original titles. Cognitive operations such as correlation, resemblance, contrast, parameterization, generalization, saturation, strengthening, and echoing, are not very productive in our corpus.

We have also distinguished three main patterns of combinations of cognitive operations: stands-for-relation(s) plus stands-for-relation(s), stands-for-relation(s) plus identity relation(s), and identity relation(s) plus identity relation(s). The first group, stands-for-relation(s) plus stands-for-relation(s) was found to be the most frequently used in South America. In the case of Castilian Spanish, 50% of the cases used this pattern and the other 50% used the second pattern: stands-for-relation(s) plus identity relation(s). The third interactional pattern did not play a role in any of the varieties studied here.

Finally, let us outline some lines for future research. Our analysis has moved a step forward from the one provided in Peña (2016), in the sense that it has focused on a particular film genre, drama films, and it has concentrated not only on Castilian Spanish, but also on the South American Spanish version, which on some occasions offers more than one translation. Sometimes the same English drama film title is translated differently in the different South American countries. However, we think that a study of such English drama film titles and their counterparts in other languages (e.g. German, French, Italian) in terms of cognitive operations could also be very illuminating. This type of analysis may not only reveal converging and diverging translation techniques across languages, but also relate such techniques to socio-cultural factors of various kinds.

Likewise, our analysis has focused on drama films, but this analysis could also be applied to different film genres, so that a contrastive analysis could be conducted. Moreover, we found in our analysis that cognitive operations usually occur in combination rather than in isolation, and in this sense, we could also explore whether there are systematic combination patterns that can be applied to a specific film genre or to all genres in general. In our corpus, expansion and reduction appear to be the most frequent cognitive operations, both in the Castilian Spanish translations as well as in the South American Spanish ones. We could study if this pattern also applies to other film genres apart from drama films.

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